

PICTURES


The background of the page is an abstract composition of soft, blended colors. On the left, there are shades of deep purple and magenta. On the right, there are warm tones of yellow and orange. A large, bright white shape, resembling a flower or a cloud, is positioned on the left side, partially overlapping the purple area. The overall effect is dreamy and artistic.

PICTURES

By Ken Miller

There.

Not all pictures are photographs,
but all photographs are PICTURES.



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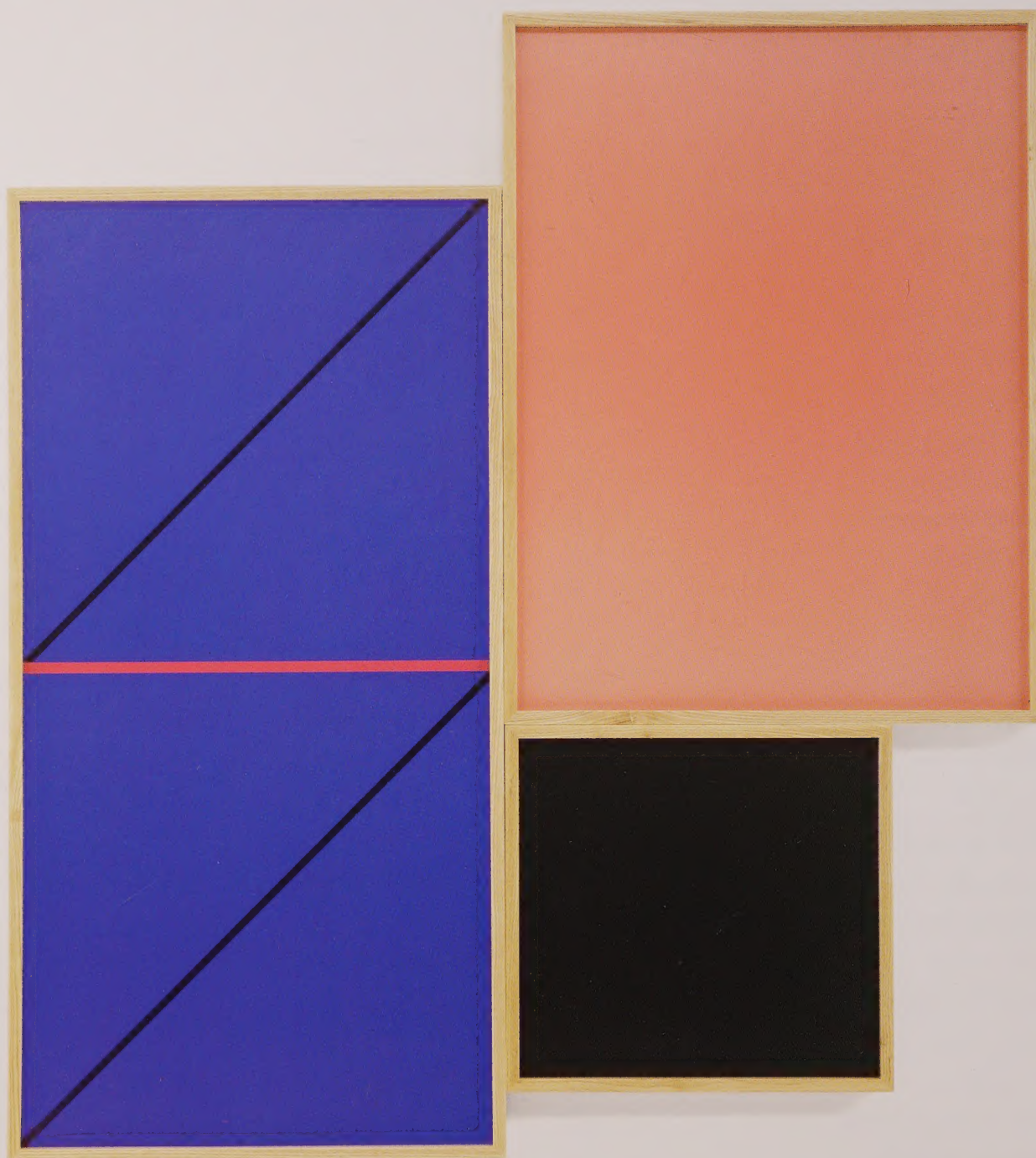
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Leslie Hewitt, *Spiral*, 2018

What is a photograph without a subject? It's a picture. Just as a person, place or object in the world exists even if it has not been captured in a photograph, a photograph exists through the simple existence of photographic tools, a person using them and the image produced.

We know what a photograph is showing, until we don't. And it's the most mysterious photographs that are most rarely discussed. It's almost as if, without a clearly defined photographic subject, we cannot hold focus on the image. Yet in reality these more illusive images allow for a more open-ended discussion about intentionality, process, texture, composition and form in photography... The standard critical language of fine art.

Since the invention in the mid-19th-century of what we now know as photography, practitioners of the form have innovated, engaged with and dispersed the visual language of its contemporary era(s). The tools for producing a photographic image have rapidly evolved and multiplied as well, which makes the emphasis on equipment, techniques and subjects particularly unedifying. By simply refocusing on the intentionality and composition of the images produced, the influential history and contemporary vibrancy of a fine art practice that has mirrored, engaged with and often driven developments in other media (most notably painting and digital art) emerges.

Removing the photographic subject as a simple reference point allows one to observe the photographer's limitless subjectivity in creating an image. Every element of a photographic image offers an array of choices, starting with whether

or not to use a camera (generally presumed, but certainly not necessary), to interactions between light and paper, physical interventions, the treatment of photochemicals, digital manipulations and the ultimate presentation of the photograph as an object. Which in turn raises the possibility of a more holistic regard for intention, value and positioning within the cultural landscape. A broader community of artists also emerges, though issues of acceptance can linger long after access has been achieved.

The artists included in PICTURES span the 19th through 21st centuries and hail from all continents bar Australia and Antarctica. The work they have created begins in dialogue with the formal experiments of the Cubists, influences Abstraction, touches upon fashion and commercial graphics, reflects Minimalism, Conceptual Art, process-based and light art, embraces early computer experimentation and brings us to the contemporary era of cross-genre creatives and potentially limitless imaging, where the very notion of a photograph manages to be both lingua franca and borderline archaic. PICTURES includes images made using sunlight and pigment, painted with photochemicals, digital outputs and what could be considered 'traditional' photographs—images taken with a camera and printed on paper—that feature no recognizable subject.

Rather than looking at what a photograph is of, this book instead looks at what a photograph is. By looking at photographs without any subject beyond the photographs themselves, we see stunning artworks produced using a variety of photographic tools. The results of which are PICTURES. —KEN MILLER

"A photo can never simply be equated
with the image of reality it represents.
After all, a photo in itself is an object that
represents a reality entirely of its own.
The image shown in a photo is not reality
itself, but a fundamental abstraction of it."

— KATHY RYAN



Pierre Dubreuil

FRANCE

Interpretation Picasso: The Railway, circa 1911



Alvin Langdon Coburn

USA

Vortograph, circa 1916-17



Man Ray

USA

Rayograph, 1921



László Moholy-Nagy

HUNGARY

Untitled Fotogram, 1922



Jaroslav Rössler

CZECHIA

Cardboard Construction in Light and Shadows, Prague, 1924



Luigi Veronesi

ITALY

Untitled, 1937



Heinz Hajek-Halke

GERMANY

Weibliche Impression/Female Impression, 1947–50



Hanaya Kanbee

JAPAN

Flying B, 1930



Carlotta Corpron

USA

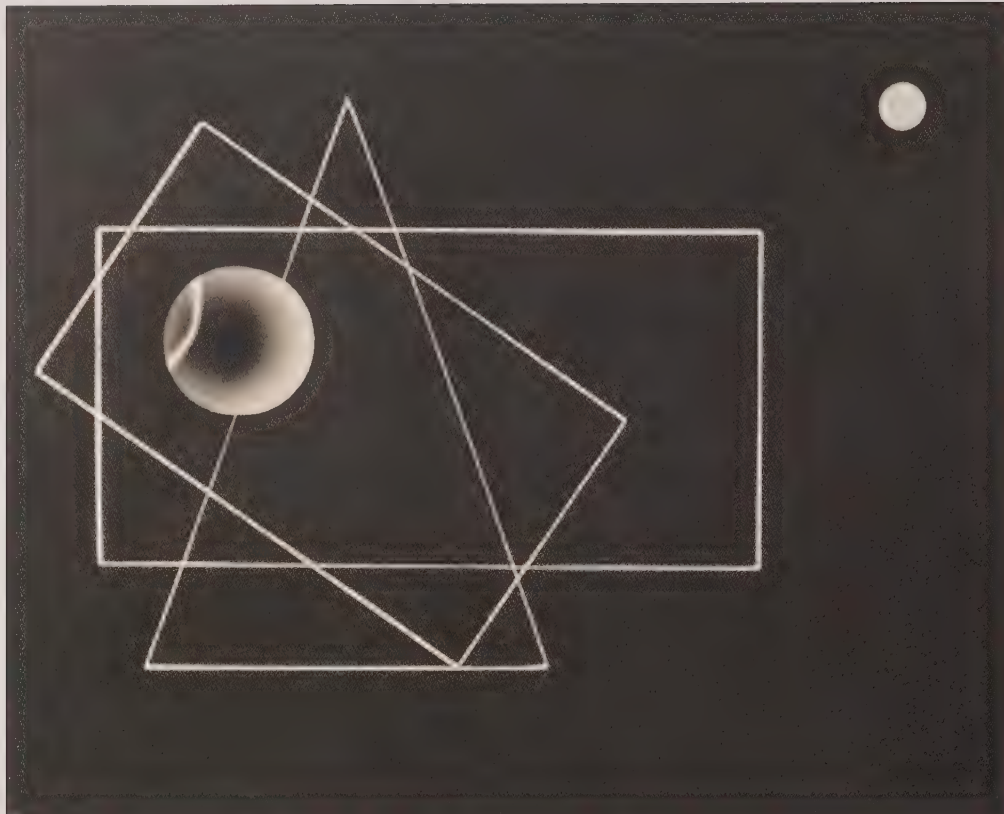
White Paper Forms with Venetian Blinds, circa 1945



Arthur Siegel

USA

Untitled, circa 1940s



Otto Steinert

GERMANY

Formenkomposition, 1949



Pim Van Os

HOLLAND

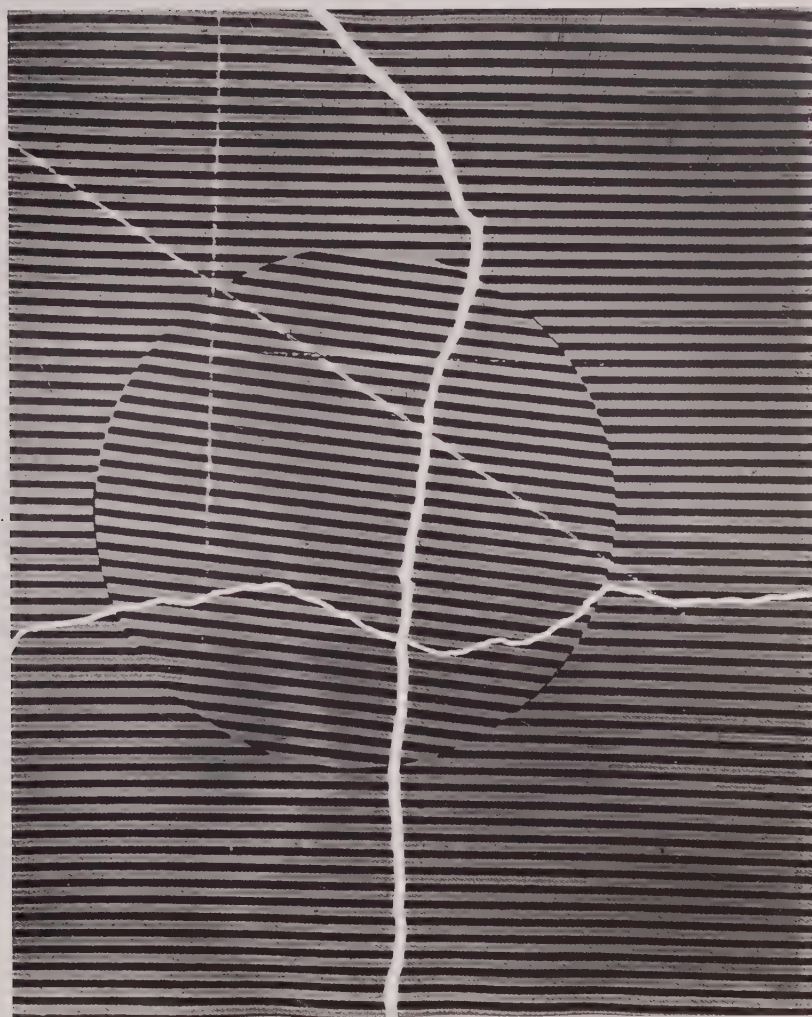
Abstraction (Photogram), circa 1950



Harry Callahan

USA

Camera Movement on Flashlight, 1949



György Kepes

HUNGARY

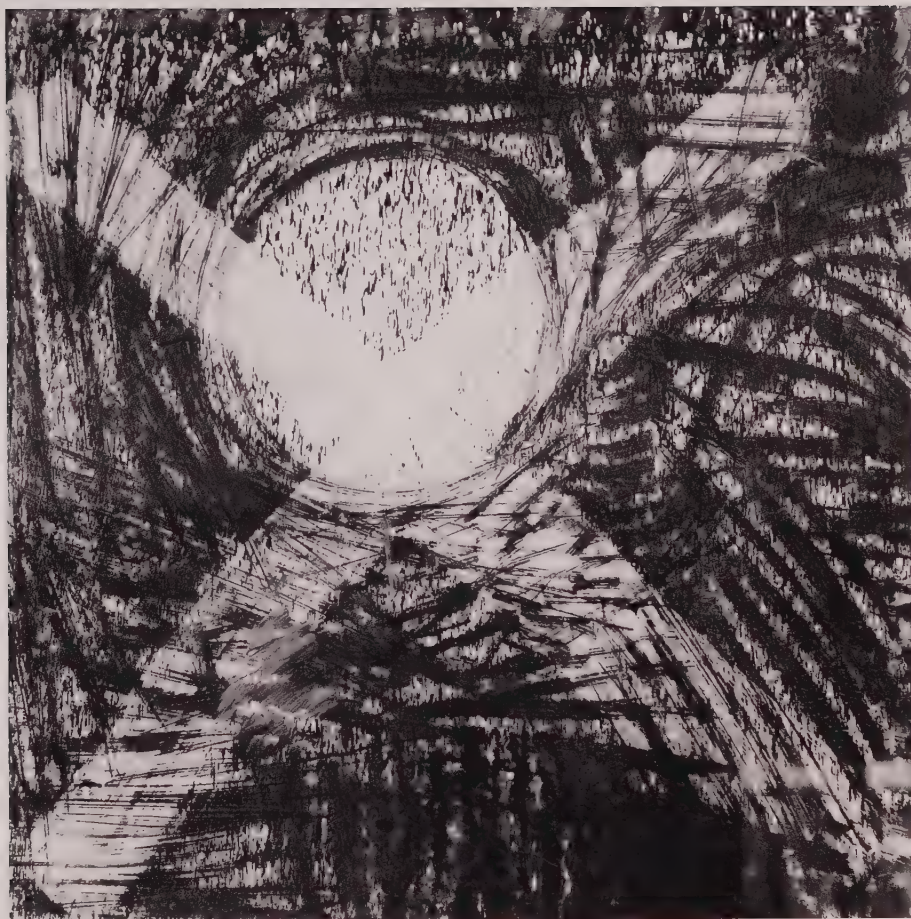
Untitled Photogram, 1980



Sameer Makarius

EGYPT

Untitled, 1950s



Marcel Giró

SPAIN

Composição Branco e Preto, 1968



Werner Bischoff

SWITZERLAND

Switzerland, Zurich, 1942



Geraldo de Barros

BRAZIL

Fotoforma (series title), 1950



Bela Kolarova

CZECHIA

Radiogram of a Circle, 1962–63



Guy Bourdin

FRANCE

Untitled, 1952



Imogen Cunningham

USA

Agave Design 1 Composite, date unknown



Nicolas Haz

HUNGARY

Untitled, circa 1940



Saul Leiter

USA

Times Square, 1950



Henry Holmes Smith

USA

Tricolor Collage on Black, 1946



Monika von Boch

GERMANY

Knüppelbild, 1958



Clarence John Laughlin

USA

Untitled Color Experiment, 1981



René Mächler

SWITZERLAND

Stunde Null, 1968

PORTFOLIOS

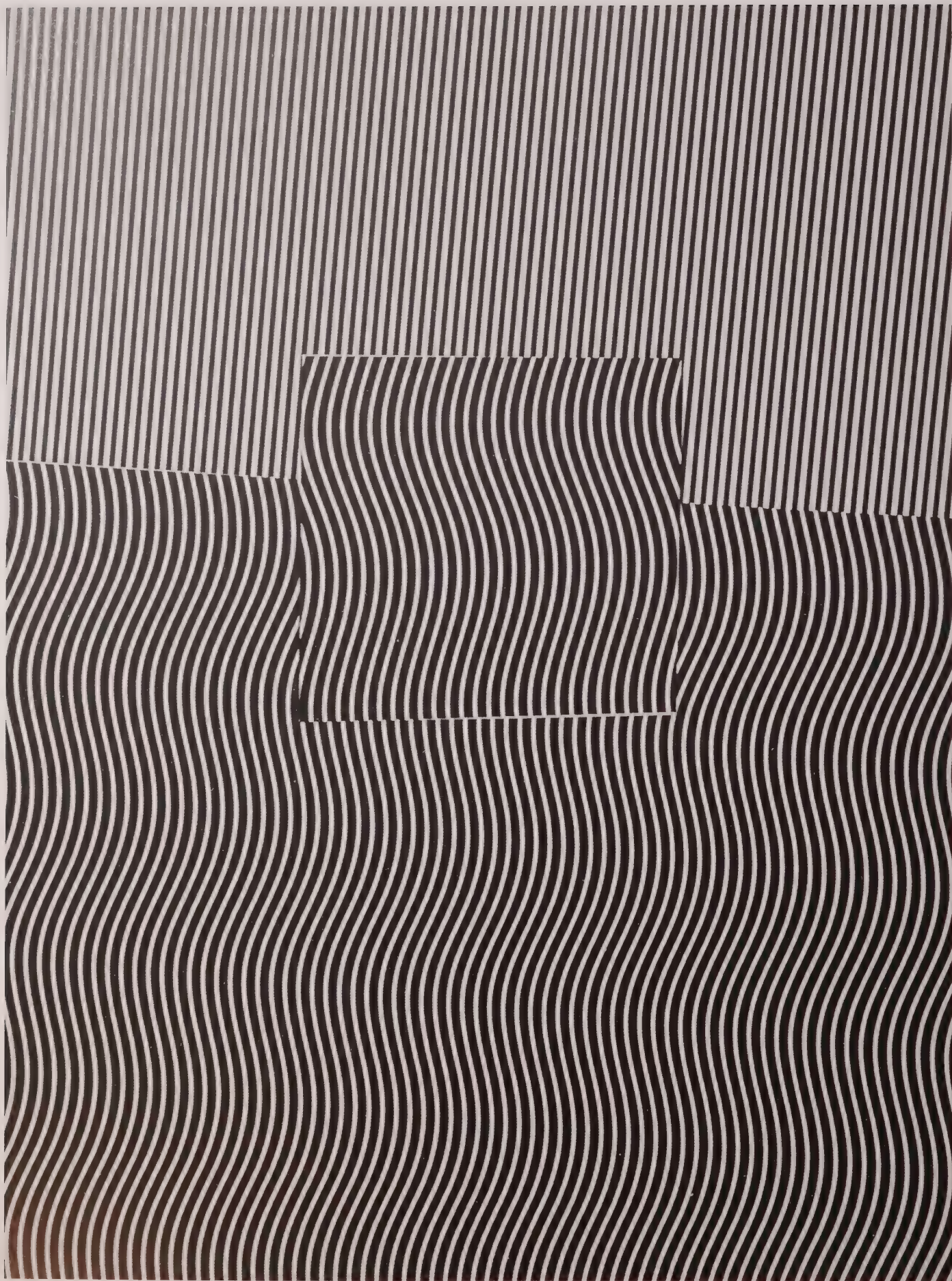
Gottfried Jäger

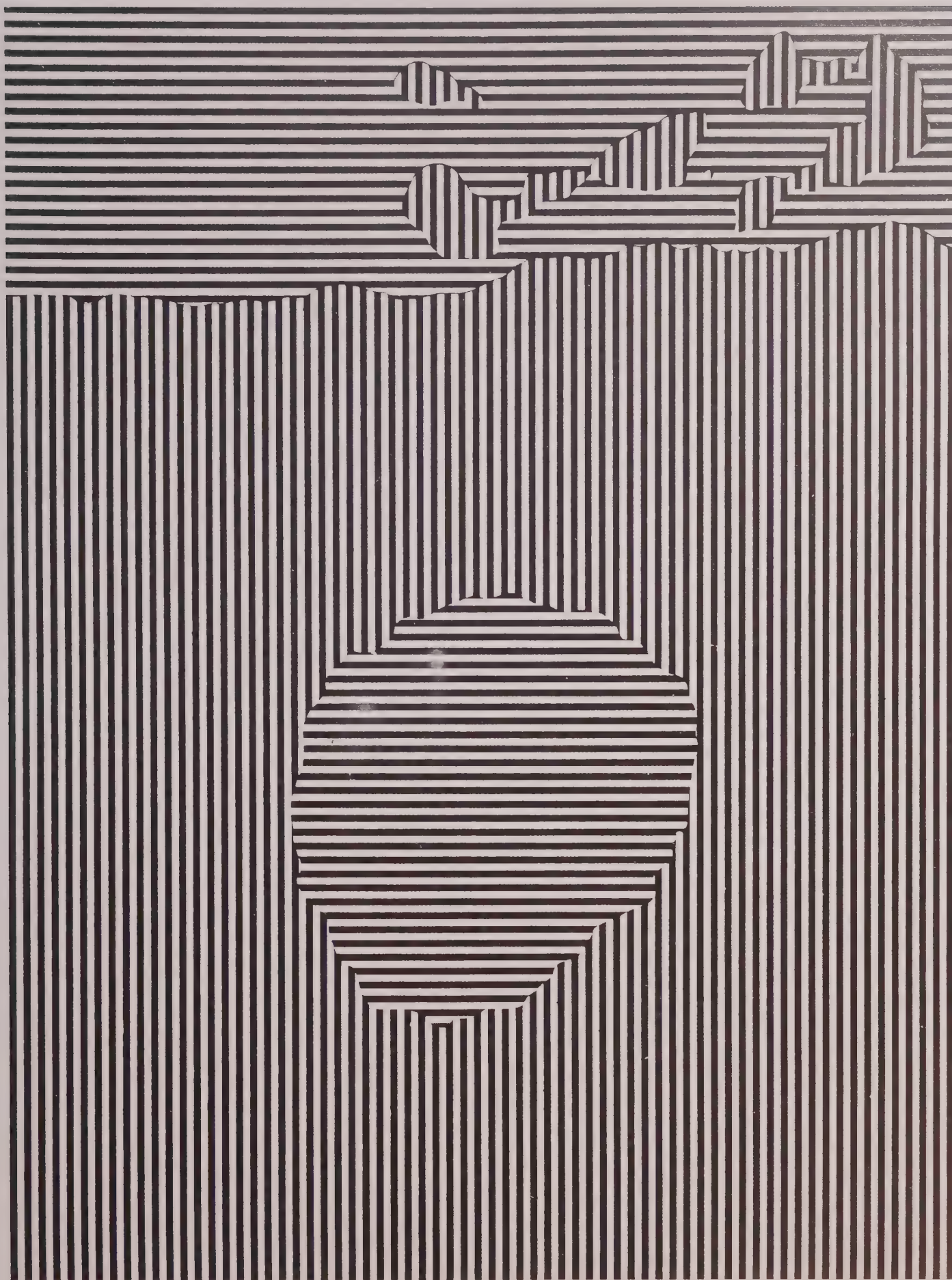
GERMANY

Gottfried Jäger is one of the most significant German photographers of the last 50 years. Dubbing his practice “Generative” photography, he has taken a systemic approach to reworking various aspects of the medium, starting in the 1960s with simple cut-outs and patterns of light, through early experiments in serialized computer manipulation.

*Color Chart (Farbgang), 1989 Crack. Variation 2–157, 1965 Grid Field (Rasterfeld), 1965
Luminogram VII, 4, 1980 Luminogram VII, 6, 1980*











Barbara Kasten

USA

Since the 1970s, Barbara Kasten's highly influential practice has utilized her training as a fiber artist and painter as the basis for creating images that sharply contrast shadows, texture and color, whether abstracting existing architectures or building a constructed photograph.

Architectural Site 19: July 19, 1989, Pavilion for Japanese Art, LACMA, 1989
Collision 6 E, 2017 Crown Hall 1, 2018-2019 AMALGAM Untitled 79/6, 1979
Construct LB 5, 1982 Construct PC IX, 1982 Construct XXI, 1983















John Divola

USA

John Divola's mysterious images manage to be both whimsical and subtly unnerving. Created through interventions and reappropriations of lived environments in his native California, notably a beachfront home, a military base, a desert roadway, a suburban street and a movie set, the ambiguous images delve into the uncanny.

*Silhouettes, 1984 Vandalism Series, 1974 Vandalism Series, 1974 Intervention G, 2007
Intervention E, 2007 GAFB (Georgia Air Force Base) Diptych, 2020*















Ellen Carey

USA

A peer of the “Pictures Generation” of artists who appropriated photography into their fine art practice, Ellen Carey has instead used an ongoing exploration of light, abstraction and minimalism to highlight the under-discussed role that developments in photographic technology have played in contemporaneous art movements.

Crush & Pull, 2018 The Red Photogram, 2001 Prism, 1997







Hiroshi Sugimoto

JAPAN

A practicing architect, Hiroshi Sugimoto is the photographer perhaps most closely associated with light as a component of the spaces we inhabit, noting that "the achievements of the nineteenth century photographic pioneers... were made possible because of earlier research into the nature of light itself." The Polaroids shown here capture the dawn light over Tokyo.

Opticks 073, 2018 Opticks 157, 2018 Opticks 244, 2018







Uta Barth

GERMANY

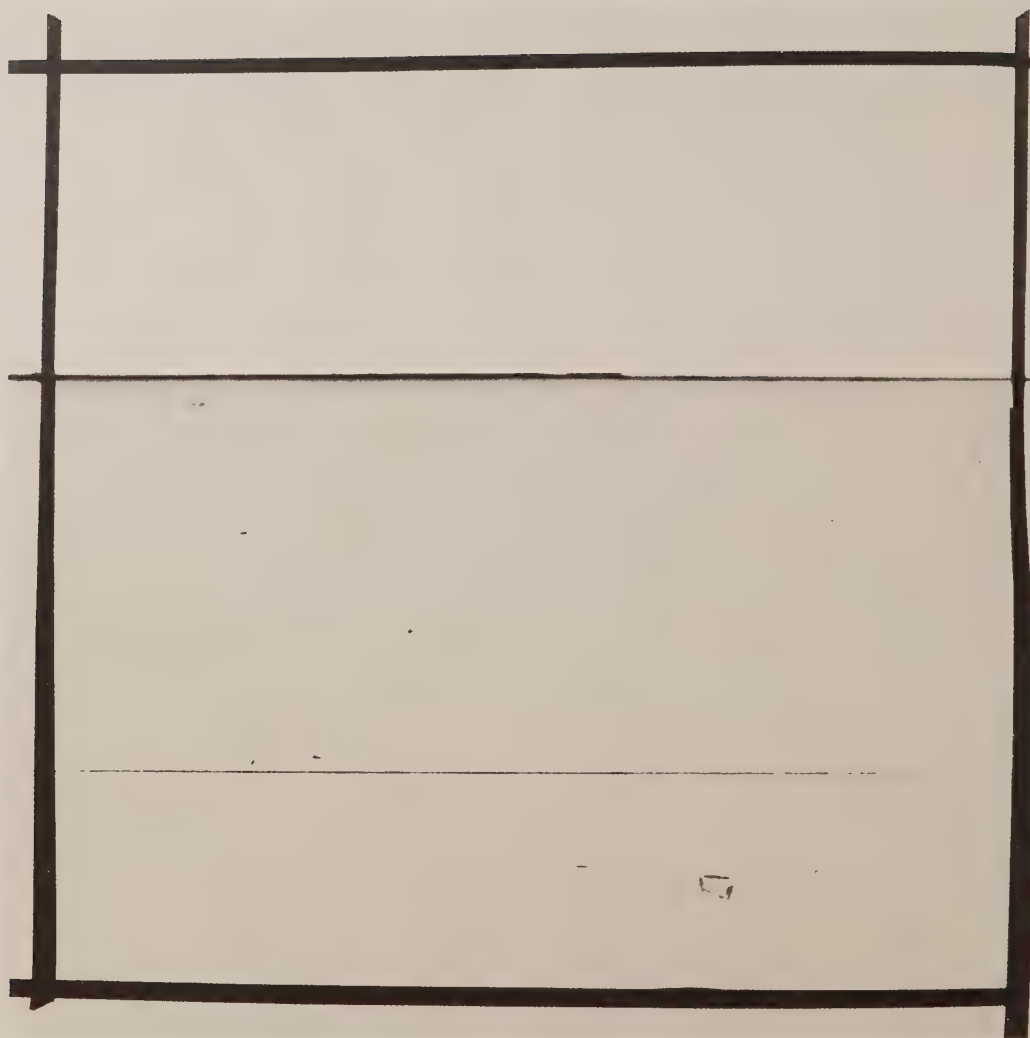
Uta Barth seeks to create an image of photography itself, engaging with the distinction between looking at the world and looking at a photograph, imaging the act of perception rather than the (presumptive) subject being perceived.

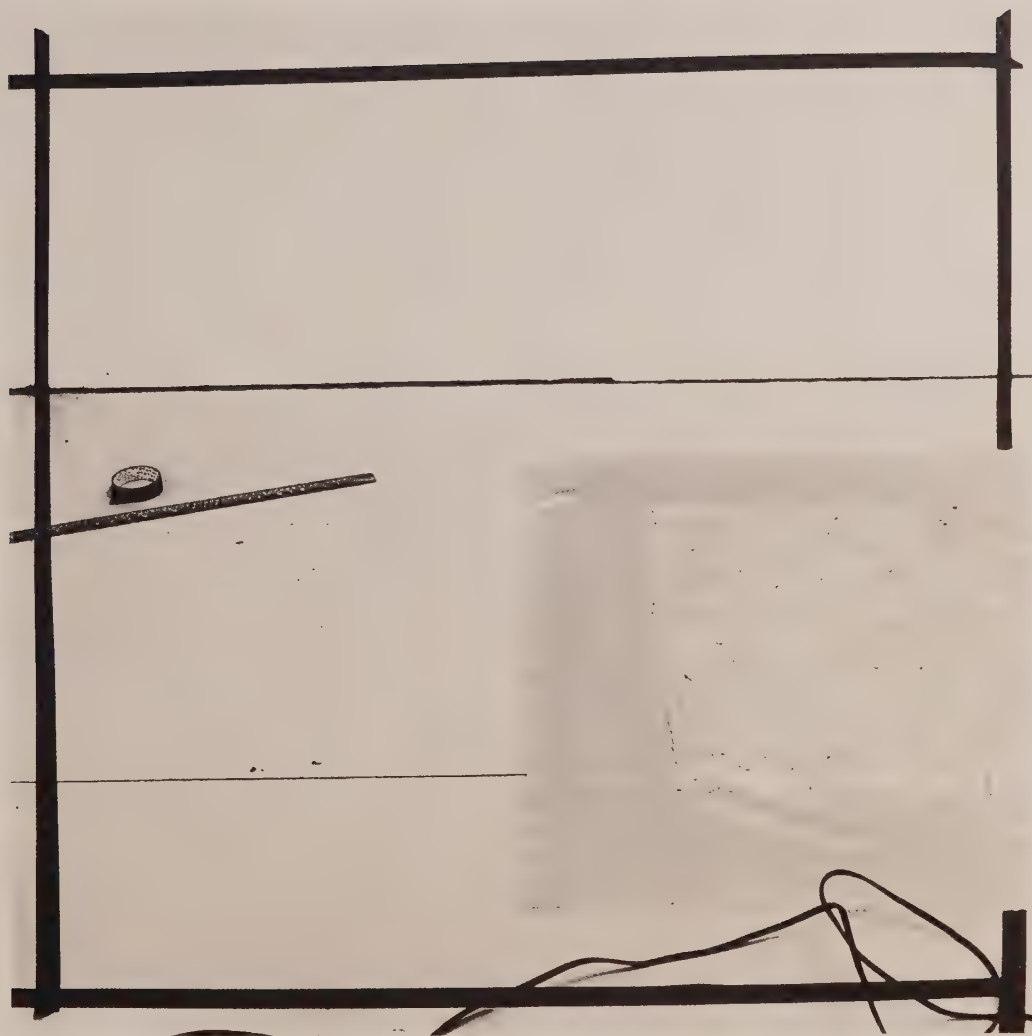
Composition #2, 2011 Every Day #1/16, 1982/2010
Every Day #13/16, 1982/2010 Field #7, 1995 Field #9, 1995











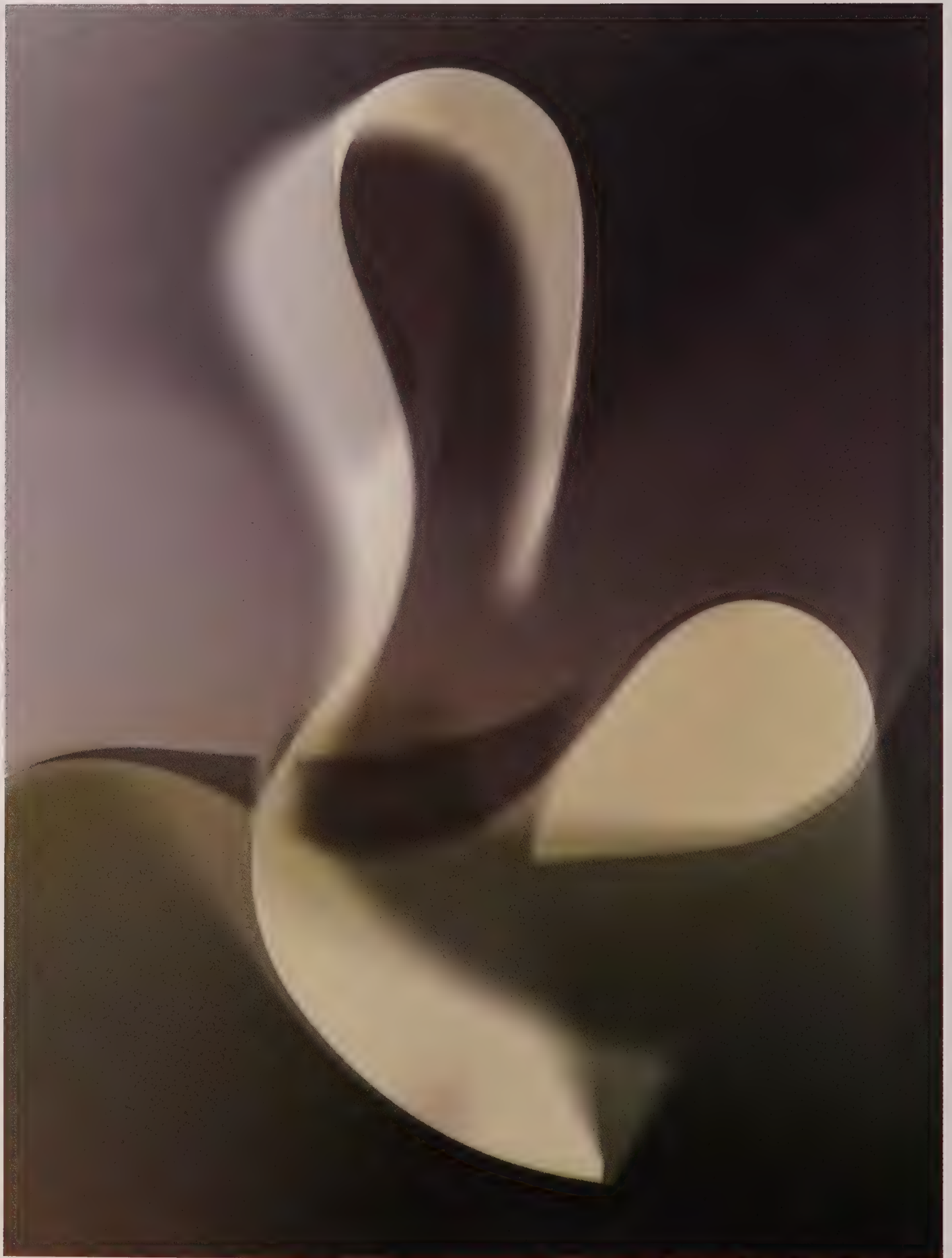
Thomas Ruff

GERMANY

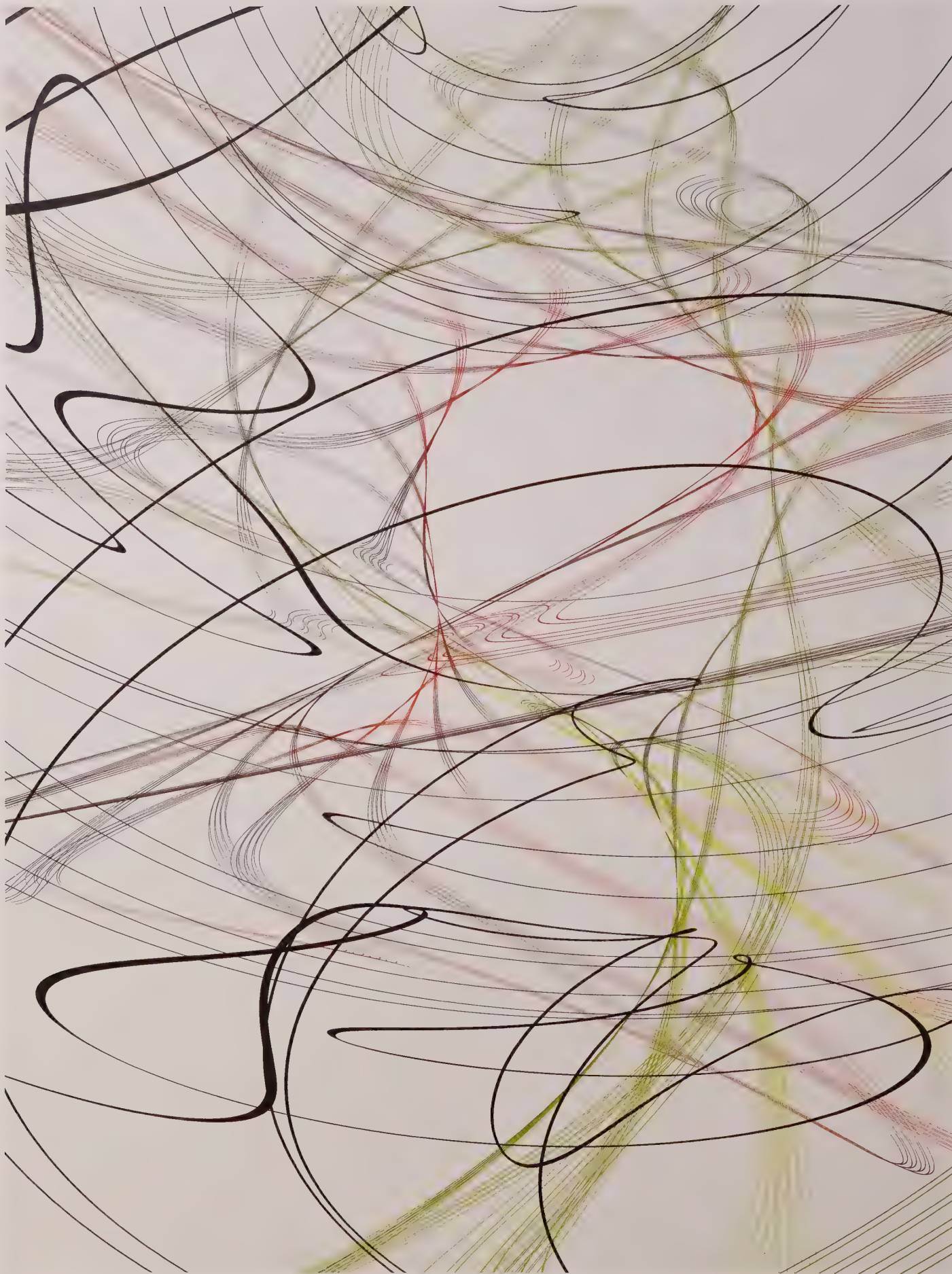
Thomas Ruff engages with the technical production and cultural role of photography, whether institutional portraiture, mundane street views, internet porn or vibrant photograms that update the early cameras-less techniques to reflect our digital era.

phg.07_II, 2014 phg.02, 2012 r.phg.03, 2012 zycles 3048, 2008 phg.05_III, 2014











Wolfgang Tillmans

GERMANY

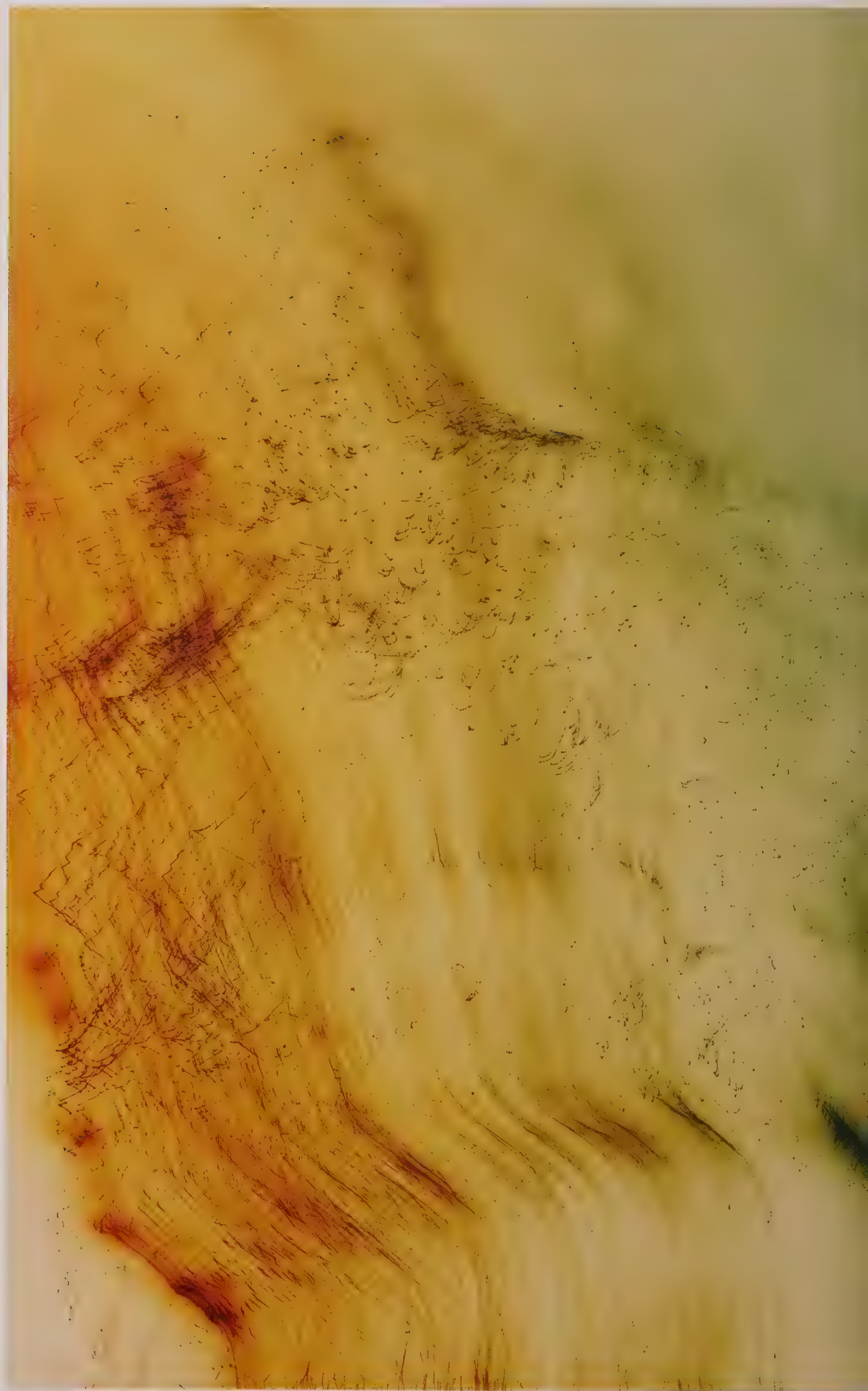
A multifaceted approach to photography (and to life) has made Wolfgang Tillmans one of the most influential artists of his generation. Though much of his work is centered on what can loosely be described as personal documentary, he has noted that “[I] see my practice as picture making” and in some ways, a photographic print that represents nothing beyond its own existence is the most objective document of picture making.

Freischwimmer 54, 2004 *Silver* 189, 2014 *Silver* 80, 2011 *Greifbar* 77, 2018









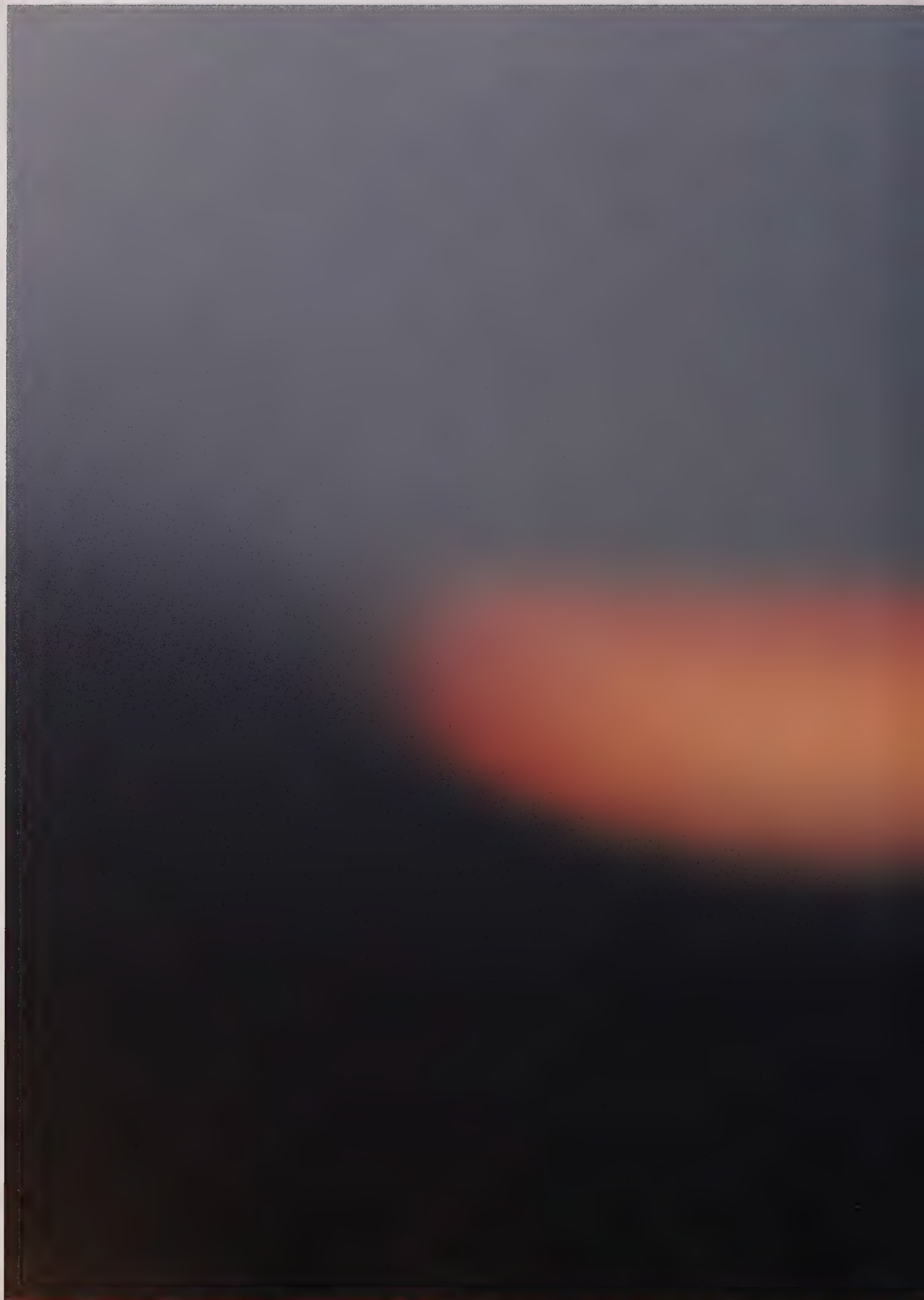
Catherine Opie

USA

Catherine Opie is widely known as an anthropological photographer examining gender, identity and community. To depict the landscapes in which her subjects reside—and her own personal biography—she has also embraced the use of abstraction.

Untitled #12, 2015 Untitled #5, 2012





Walead Beshty

USA

Walead Beshty applies an academic rigor to his work, through an almost curatorial output which seeks to explore the function—both physical and cultural—of photography. To that end, each series of work can potentially interrogate an image's source, situation, significance, execution or distribution.

Three Color Curl (CMY: Irvine, California, August 16, 2008, Fuji Crystal Archive Type C), 2009
Three-Sided Picture (CMY), March 25, 2010, Irvine, California, Fuji Crystal Archive Super Type C, 2011
Three-Sided Picture (CMY), March 25, 2010, Irvine, California, Fuji Crystal Archive Super Type C, 2011
Six-Sided Picture D (CMMYYC: Irvine, California, July 16, 2008, Fuji Crystal Archive Type C), 2008









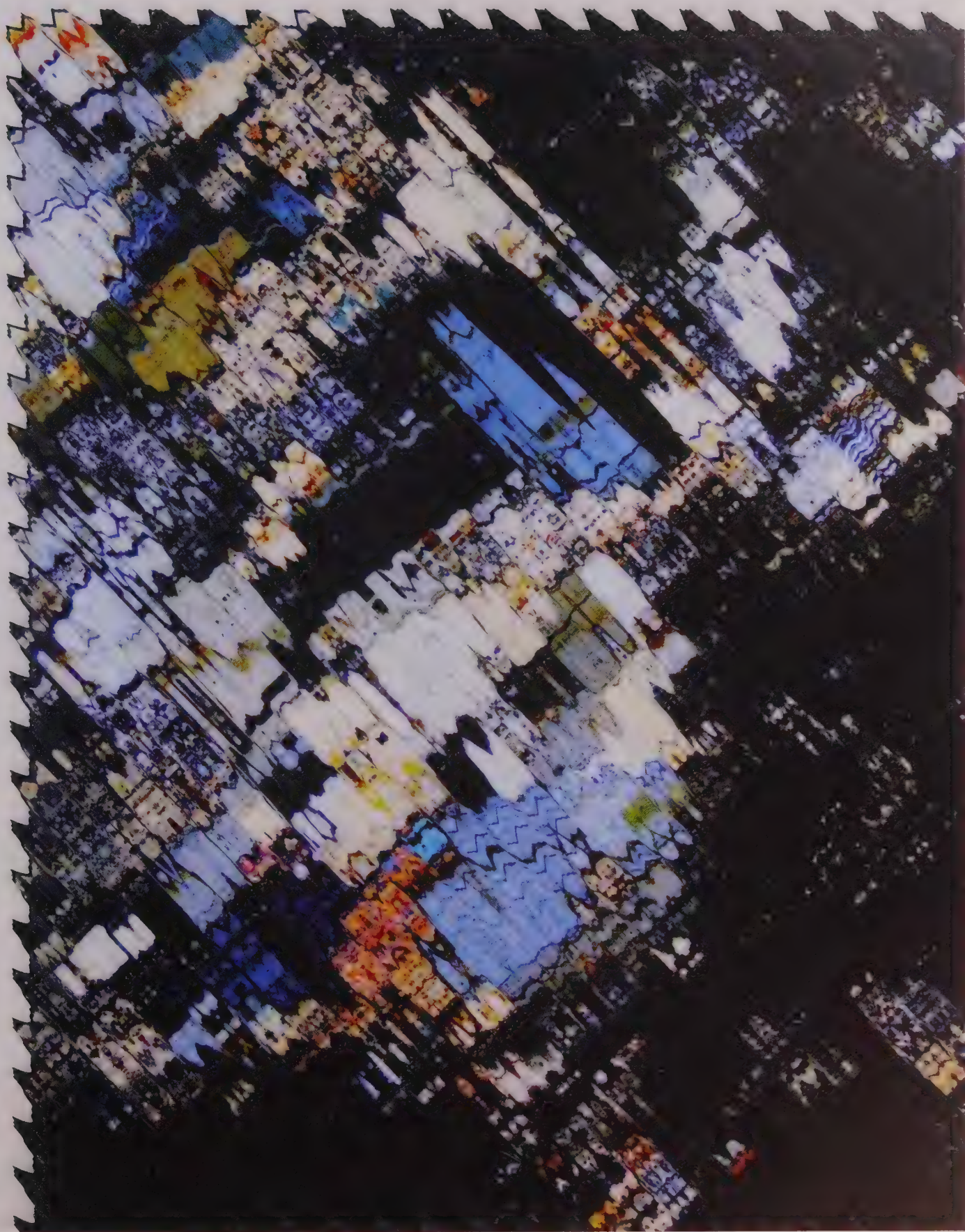


Tauba Auerbach

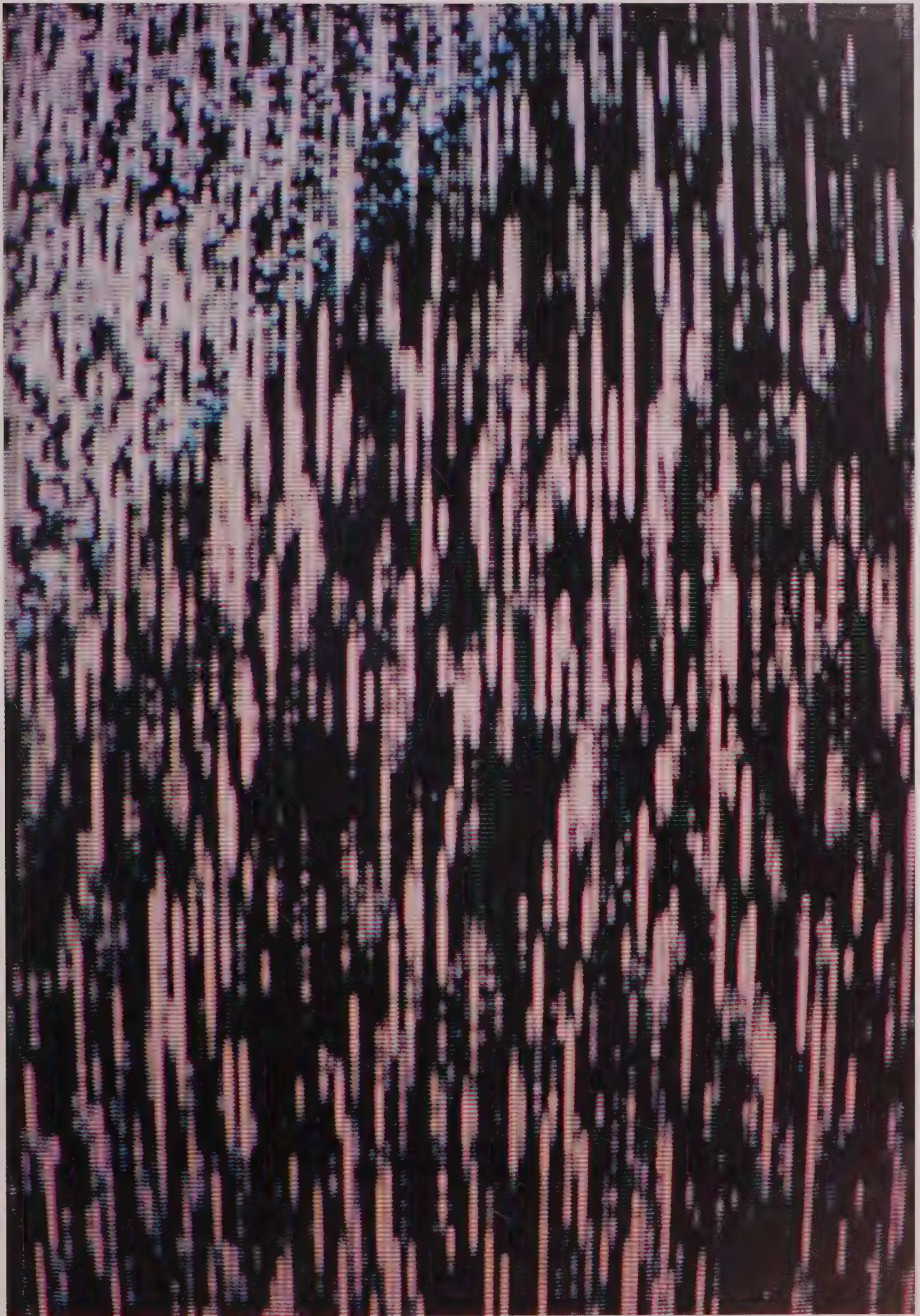
USA

Tauba Auerbach is not usually described as a photographer, despite periodically producing work utilizing photographic equipment. Generated via prisms and sensors, capturing currents and electromagnetic noise, interwoven with the patterning practiced by traditional artisans, this work vectors art, science, design and mathematics.

Prism Scan II, 2014 Static 14, 2009 Static 15, 2009







Sam Falls

USA

The interaction of photography and nature is complex, in no small part due to the onerous industrial process of making a photograph, but also in the under-explored capabilities of producing an image through natural resources such as sun, light, pollens and pigments. Nature is central to the work of Sam Falls, both as an environment that can exist comfortably without us and a forum for human engagement.

*Outside Looking In, 2019 Untitled (Mark Twain National Forest, 1), 2018
Untitled (Dancer 6), 2019 Double Negative, 2016–2017 Old Blood, 2016–2017*











Daisuke Yokota

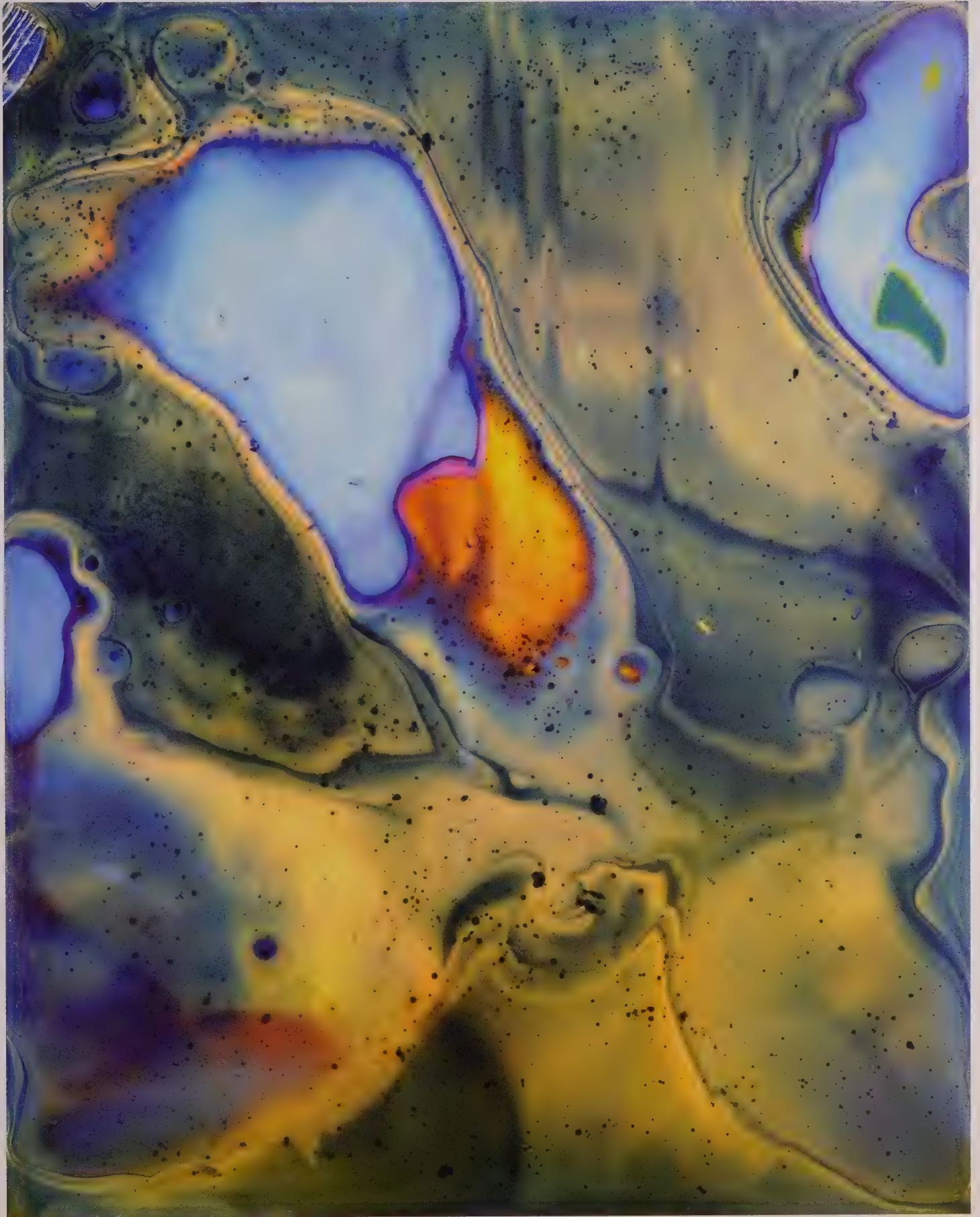
JAPAN

Daisuke Yokota has taken multiple approaches to photography, focusing on various aspects of the medium, from camera-based documentation projects to the performative production of one-off books. His viscerally tactile color photographs are darkroom products: rich, seemingly painted prints created through the interaction of film, chemicals and paper.

Untitled (from Abstracts), 2015 Untitled (from Abstracts), 2015

Untitled (from Color Photographs), 2015 Untitled (from Sediment), 2019

Untitled (from Sediment), 2019 Untitled (from Sediment), 2018 Untitled (from Abstracts), 2015

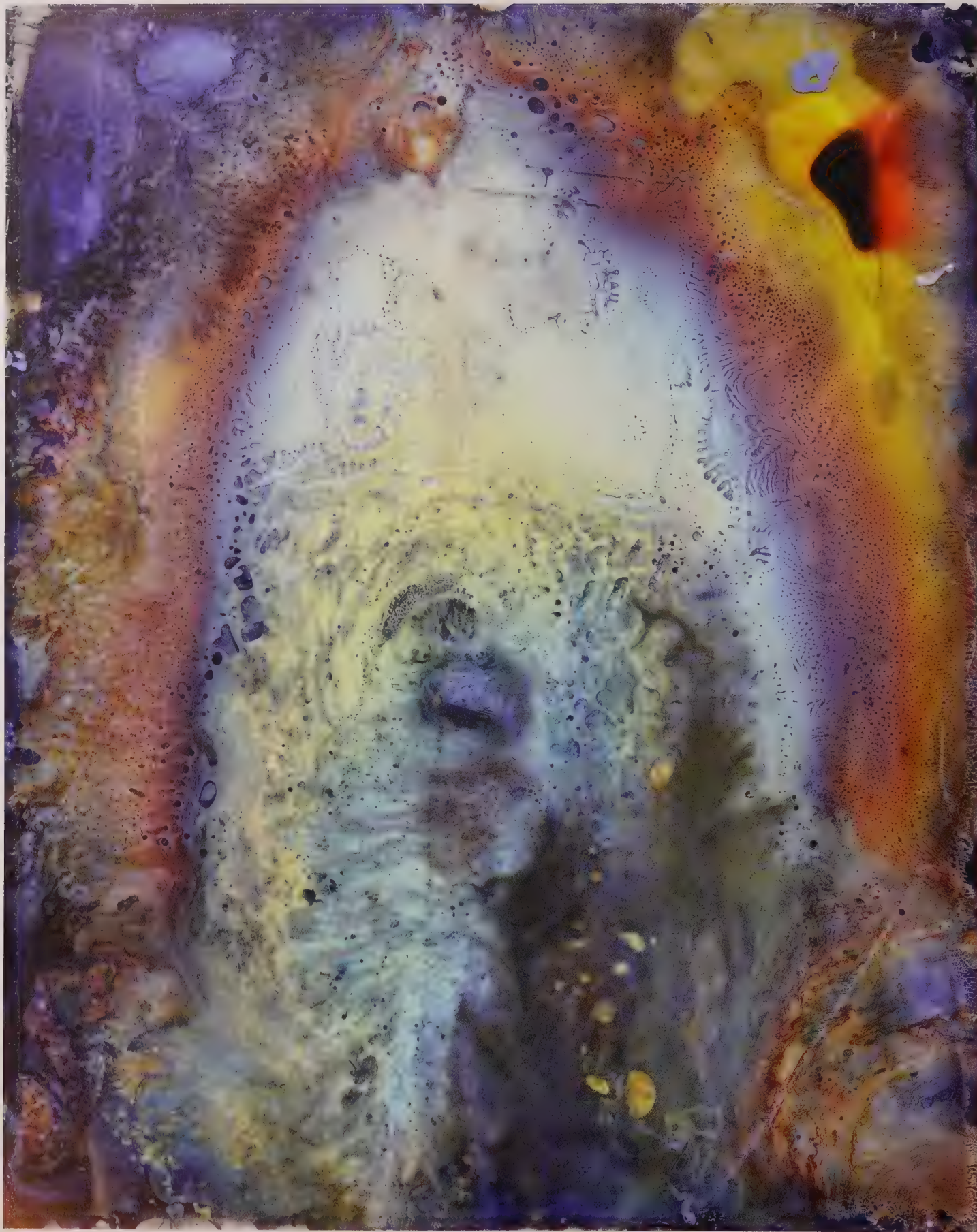














Mariah Robertson

USA

Mariah Robertson's engagement with the physicality of printing, and her holistic approach to the darkroom, has resulted in striking—and often strikingly different—singular photographic objects, whether ecstatically splashed with photochemicals, rippled with light or curling luxuriantly into frames or across an entire room.

289, 2014 120, 2016 120, 2015 004, 2020 012, 2020 221, 2017 058, 2018















David Benjamin Sherry

USA

The use of photographic images in support of social and environmental movements has often been seen from a macho-heroic perspective. David Benjamin Sherry carries forward many of those progressive values, while also referencing queer history (and its long-standing erasure), in a sense treating the photograph as a self-possessed body capable of joyful expression.

*Wind and Water Erosion, Utah, 2012 Revolution, 0C95M100Y, 2017 Winter, 0C160M45Y, 2017
Slot Canyon (Escalante), Utah, 2012 Organ Mountains, New Mexico, 2012*





KOZAKI 2-01012-1821







Sara VanDerBeek

USA

Sara VanDerBeek's photographs have a deceptive materiality born from their reinterpretation of Classicism, first in sculptures that primarily exist via her documentation, and subsequently in the layering of ancient and modern patterning in the textile-based work reproduced here, which elaborate the photograph itself as the final object.

Greek Key, 2016 Roman Stripe IV, 2016







Jessica Eaton

CANADA

Photography is, essentially, a trick of light achieved by refraction through a camera's lens. Jessica Eaton projects the basic qualities of an image—light, shape, color—back onto the image itself, reflecting the influence of color theory and Minimalism on photography and vice versa.

cfaal 74, 2010 cfaal 2233, 2019 cfaal 2306, 2019

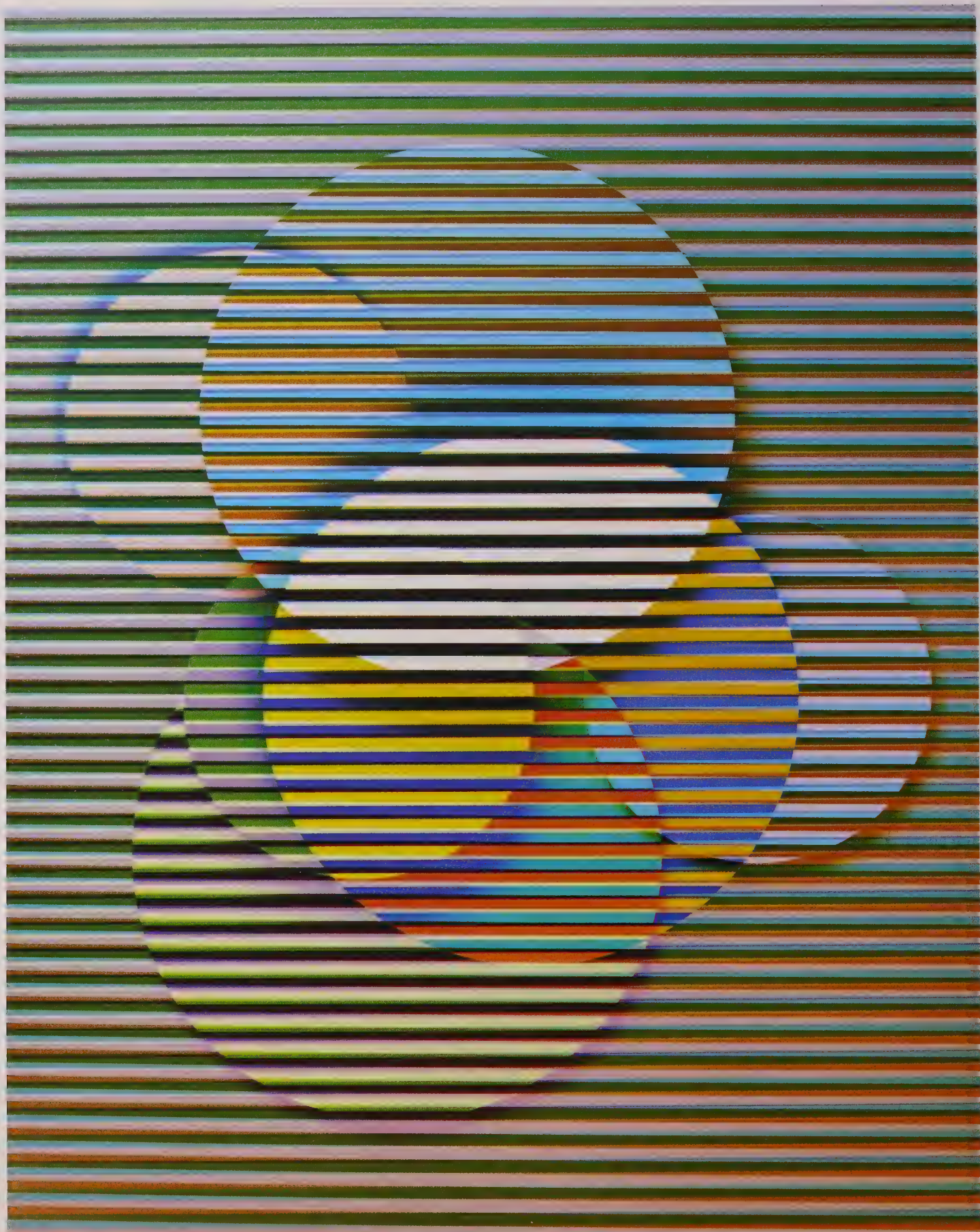
Transition H42, 2016 Transition H34, 2016 Tomma 02 v03 (Tomma Abts, Oje, 2016), 2016

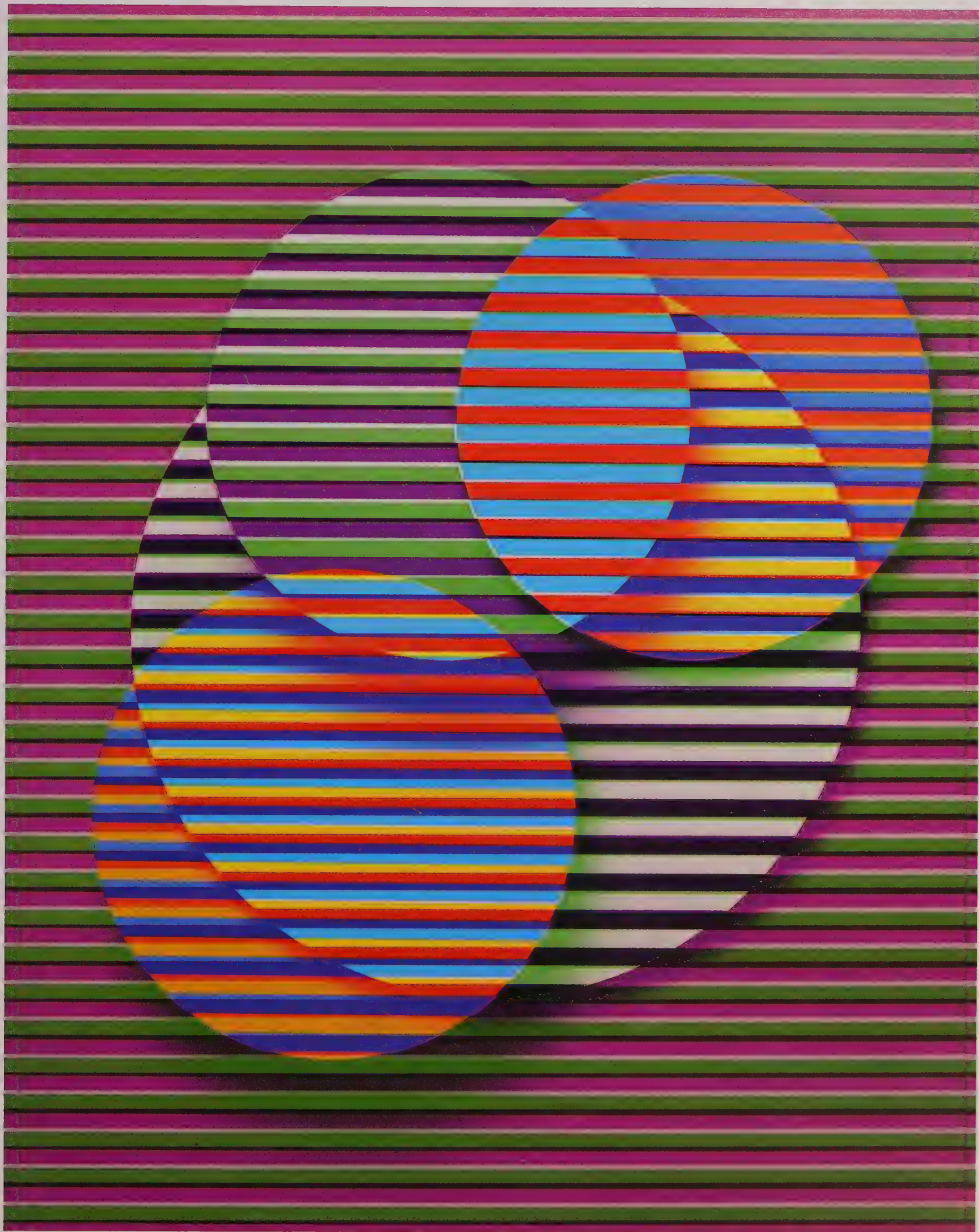
Georgia 01 (Georgia O'Keeffe, Pelvis Series—Red With Yellow, 1945), 2016















Marcelo Gomes

BRAZIL

A painterly approach to color and a romantic fascination with light bring a gentle beauty to the work of Marcelo Gomes, whether in fashion photography or his non-representational personal work, often generated through simple evasions between lens and subject.

*A Bit Better, 2020 Thule Study, 2016 Untitled Polaroid 12, 2012
Millefiore Dishes, 2012 Saint-Juste, 2014*











Taisuke Koyama

JAPAN

Taisuke Koyama undertakes an almost microscopic exploration of the world through digital images so hyper-focused that they move beyond recognizable detail. Having studied science before taking up photography, Koyama's work reveals the abstraction underlying surface patterns, delving into waves, prisms and fractals.

Untitled (O), 2007 Untitled (Melting Rainbows), 2010 Untitled (Melt 01), 2006
Untitled (Split Fence), 2007 Untitled (Melting Rainbows 015), 2010











Matthew Stone

UK

Matthew Stone utilizes multiple analogue techniques, that are then layered or blended via computer generated imagery, to address the body and movement with a lush, fluid, gestural Romanticism that feels both profoundly weighted and elusively ethereal.

*Their Own Vision of Life, 2019 Resolving Power, 2015 There is Freezing Water at My Feet, 2019
Red Monolith, 2015 I Compromised a Little, 2019*











Lea Colombo

SOUTH AFRICA

While gaining precociously rapid recognition as a fashion photographer, Lea Colombo has simultaneously produced work that incorporates self-portraiture, conceptual projects and wild experimentation with color, successfully blurring the distinctions between photographic styles and personal versus commercial work.

Lea Colombo Magenta Red Yellow Tulip Fade Dark Green, 2020

White Light Tulips Turquoise Fade Red, 2020 Turquoise Red Green Yellow Fade White, 2018

Green Dark Faded Cyan, 2018 Magenta Purple Energy Fade Light Red Sphere, 2019

Magenta Brown Tulips Red, 2020 White Yellow Red Fade to Magenta, 2018















Eileen Quinlan

USA

Eileen Quinlan uses an intensely engaged process to generate dynamic abstractions that hold a barely contained energy reflective of their analogue production, from constructions and light manipulation through abrasion of the negatives and altered chemistries.

Sophia, 2012 *Smoke and Mirrors #210*, 2007 *On the Line*, 2010 *Smoke and Mirrors #209*, 2007











Jim Mangan

USA

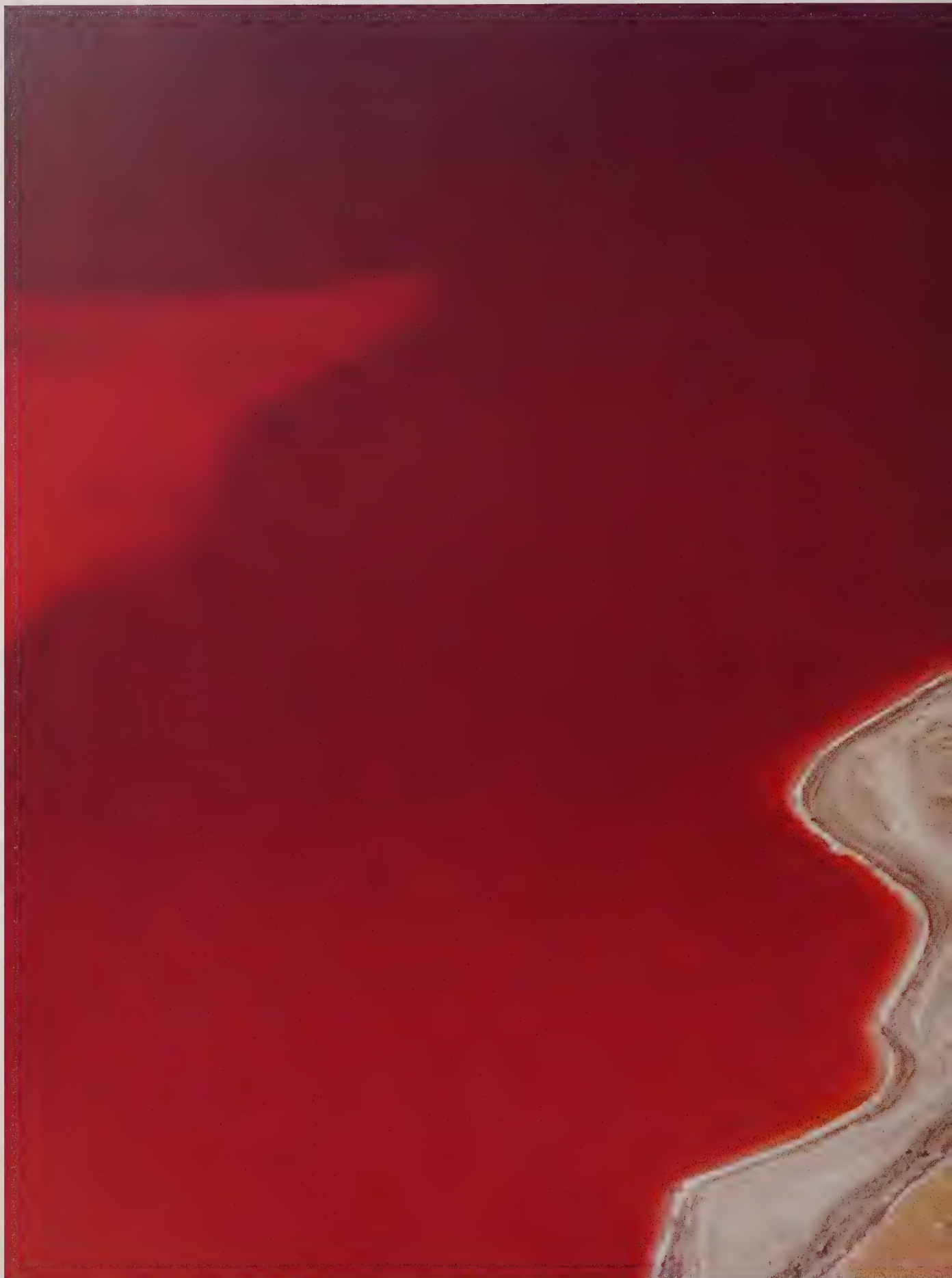
Jim Mangan's work focuses on the American West, as both a backdrop and a lived environment. For these photographs, he undertook a series of flights in a single engine Cessna plane along the Great Salt Lake in his native Utah, revealing variegated landscapes, altered by humans, that appear almost like watercolors. Which, in a sense, they are.

Flushed, 2012 Never Found, 2012 Backtrack, 2012 Stranded, 2012 Progress, 2016 No Path, 2011













Jiang Pengyi

CHINA

Jiang Pengyi bases his art in performances and installations, creating scenarios that can be moody and disconcerting. Each series of work represents a new formal experiment, and for this series he has focused on the haunting mystery of photographs themselves.

In Some Time No.2, 2015–2017 In Some Time No.6, 2015–2017
In Some Time No.5, 2015–2017 In Some Time No.7, 2015–2017 In Some Time No.4, 2015–2017
In Some Time No.1, 2015–2017 In Some Times No. 3, 2015–2107















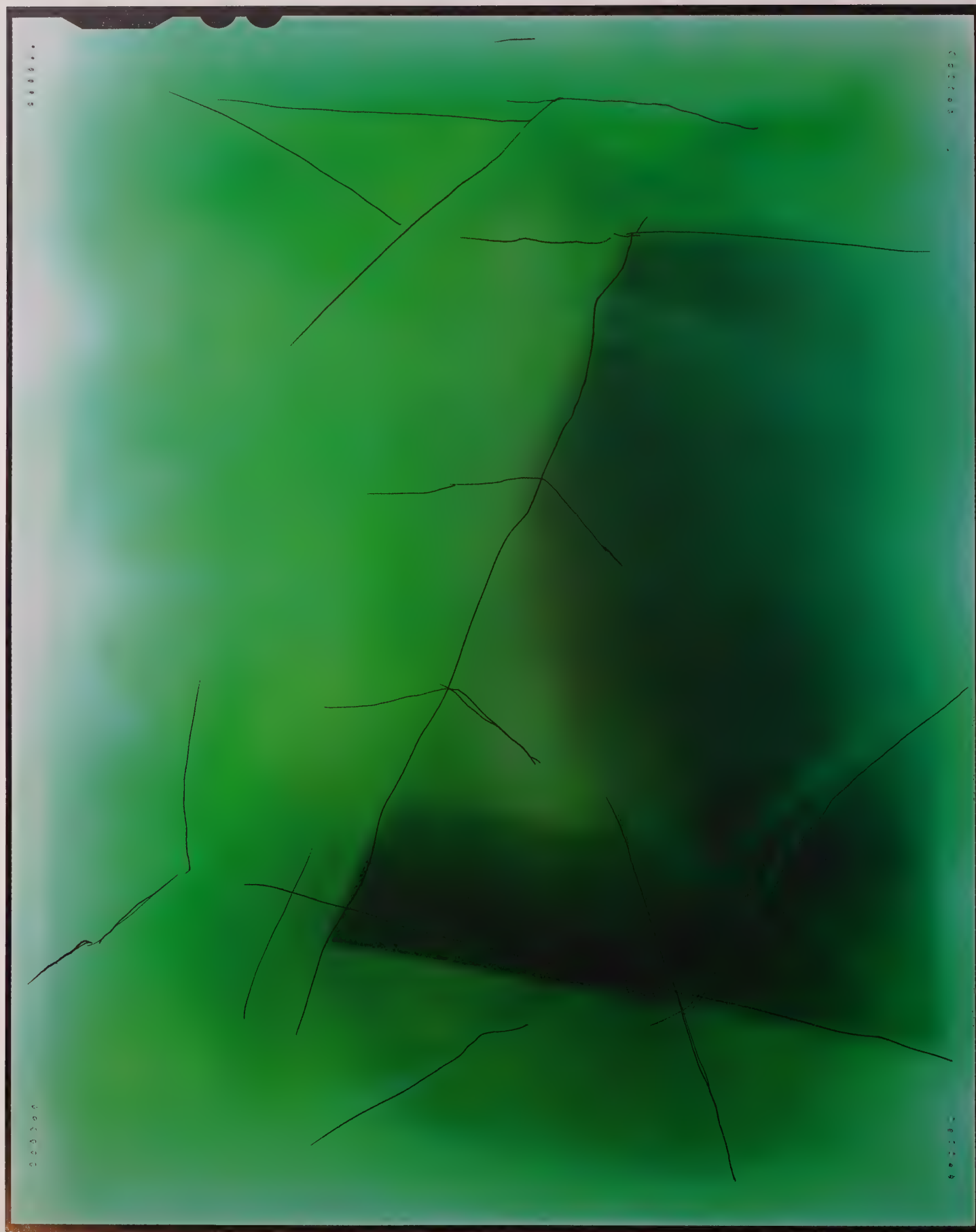
Ketuta Alexi-Meskhishvili

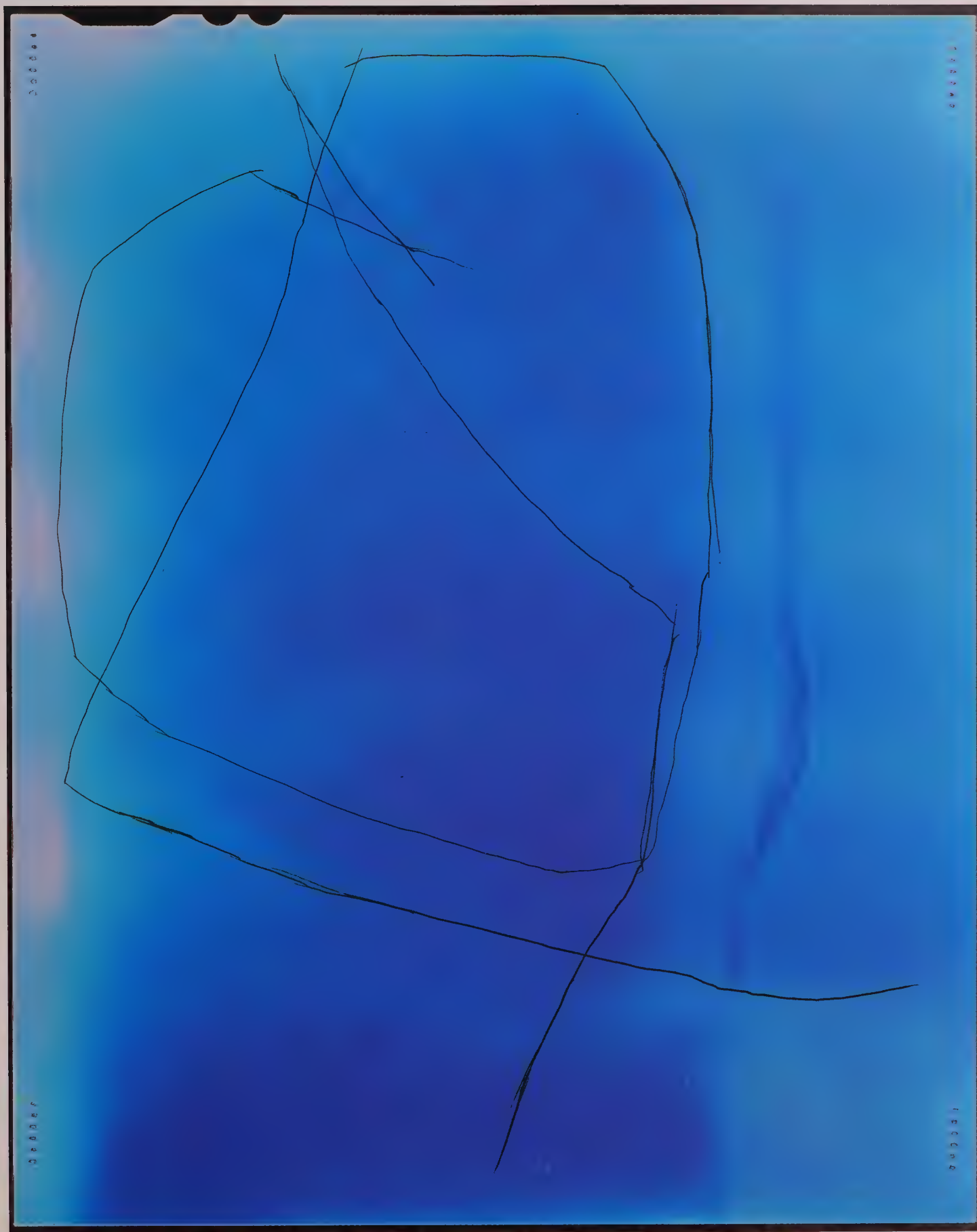
GEORGIA

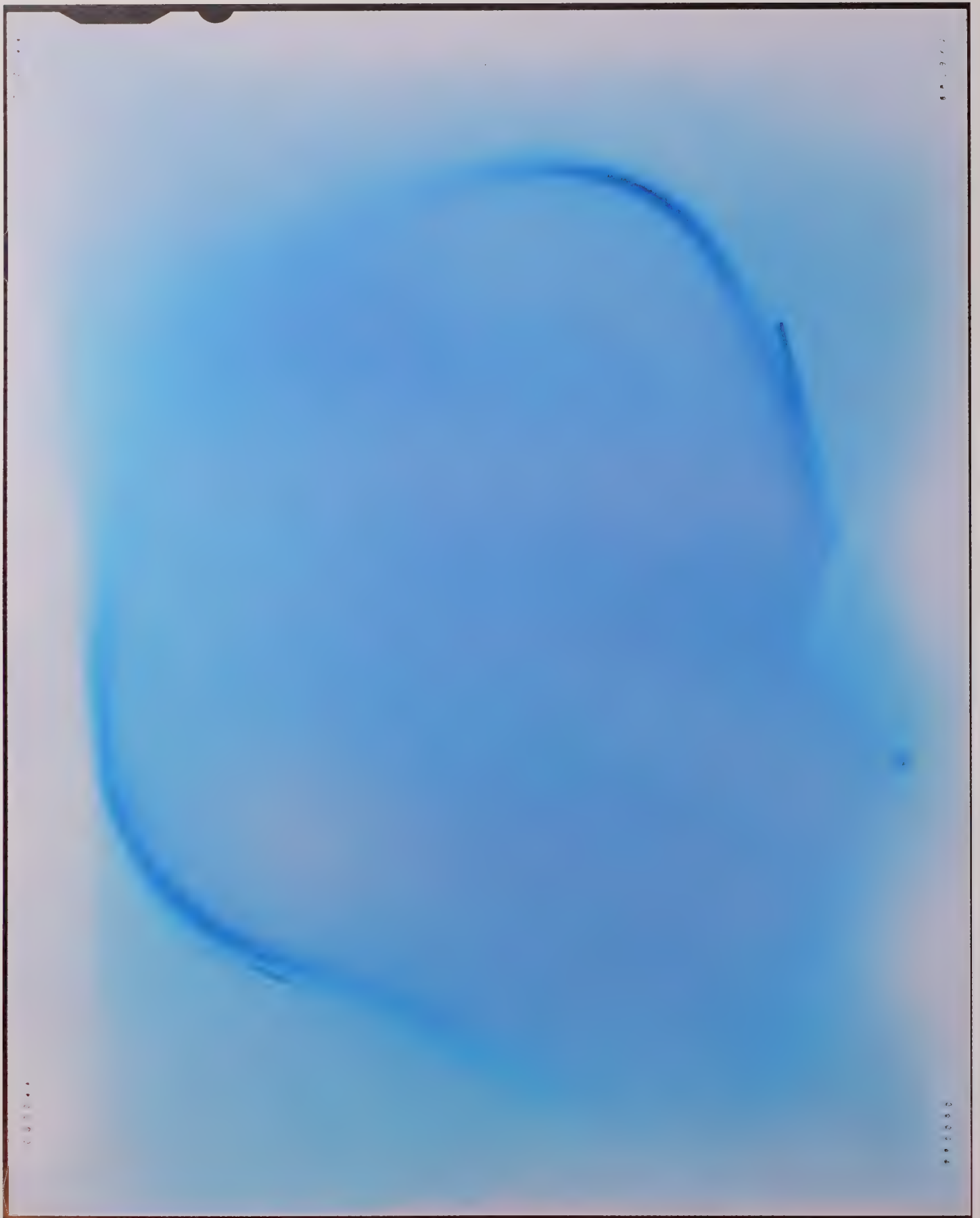
Ketuta Alexi-Meskhishvili begins with—or perhaps begins by—correcting the boundaries separating photography from other techniques and crafts. To that end, an image can be both of and on a material such as cloth, with the process of creating an image becoming the connecting element for a diverse output.

Yellow Mello, 2016 Danma, 2020 I Am Your Slice, 2020 Ai, 2020 For Any of You, 2020









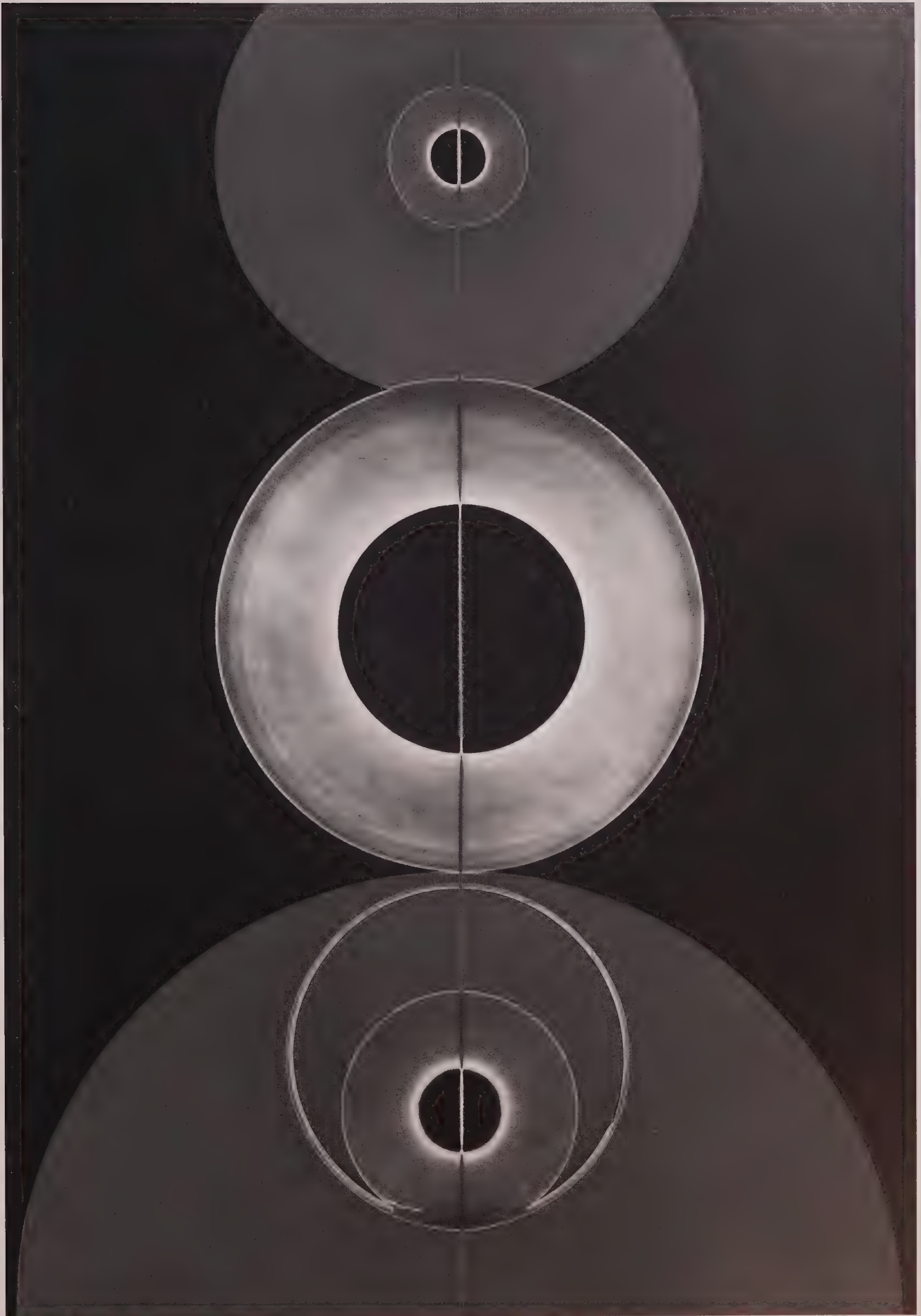


Fabiola Menchelli

MEXICO

The work of Fabiola Menchelli is grounded in a thorough interrogation of the history of photography. However, the history that she investigates is not the standard narrative that has allowed perspectives on photography to be dominated by the male gaze, but one where her subject is light and form.

Solar, 2019 Pink Lady, 2018 Parallax, 2017 Three 90 Degree Angles, 2012
Archway, 2012 Sagitta, 2020 Plexus, 2020











Shirana Shahbazi

IRAN

Shirana Shahbazi creates studio portraits of objects that have been meticulously arranged to amplify their contrasting graphic elements, with the images themselves reproduced onto different display mediums that can then be rearranged into different gallery installations.

*Muster-03, 2017 Rot-Blau-01, 2017 Objekt-25, 2013
[Komposition-88-2013], 2013 [Komposition-68-2013], 2013*











Andrea Grützner

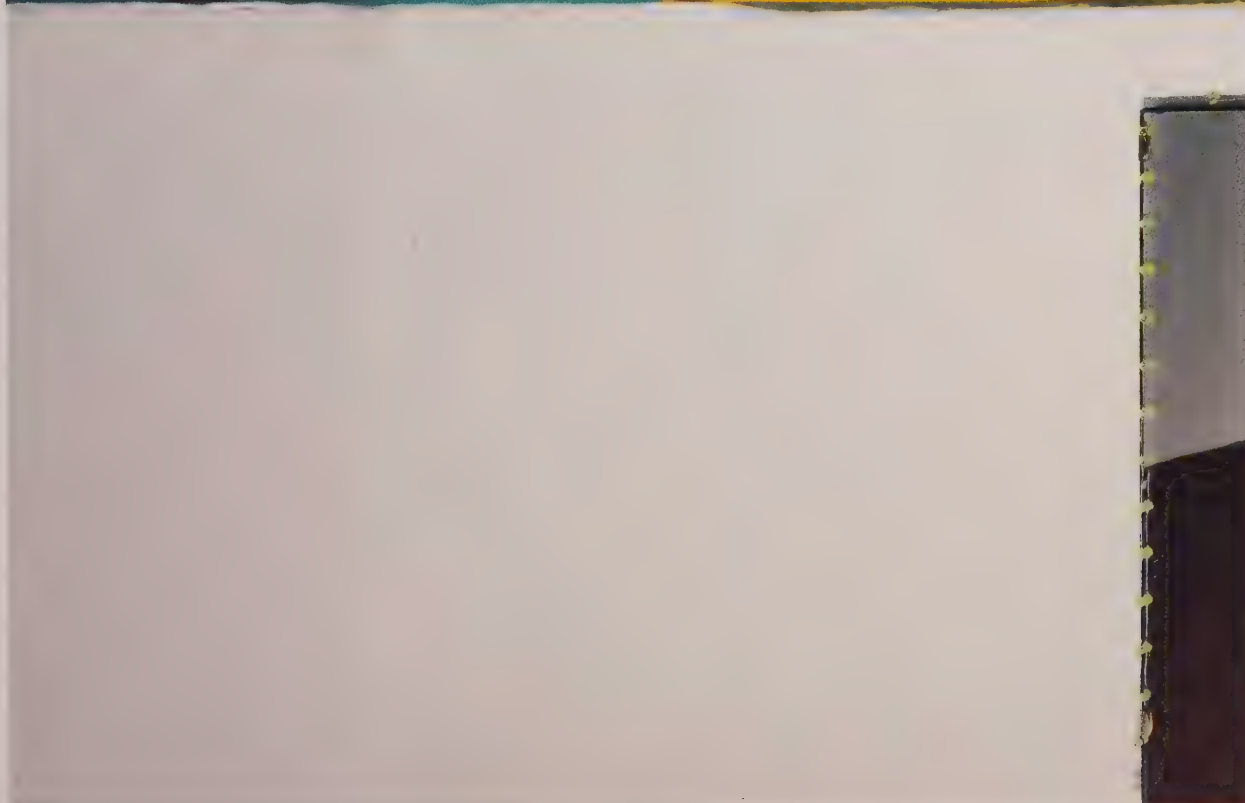
GERMANY

Andrea Grützner photographs architectural spaces in such a way that built reality is flattened into two dimensional design. The signifiers of manufacture and any pretense of grandiosity are replaced by the impressionistic impact of memory, familiarity and the recognition of visual codes.

Untitled, 2018 Untitled, 2014 Untitled, 2014 The Podium, 2017 The Hive, 2019











Liz Nielsen

USA

Liz Nielsen works in cameraless photography, utilizing foundational darkroom tools—cutouts, gels, light and paper—to create luminous framings that feel both enticingly tangible and dreamily bucolic.

Pool Portal, 2018 *Red Lotus with Sky Pearl*, 2019 *In Love with You*, 2020
Holographic Stones, 2018 *Velvet Stones*, 2019 *Tree Aura*, 2019 *French Kiss*, 2019















Leslie Hewitt: © Leslie Hewitt, photographed by Guillaume Ziccarelli, courtesy of the artist and Perrotin. p.2

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